

## *The Flicker*

Anna Daučíková, Tomás Maglione, Isabel Mallet, Max Milà Serra, Carlos Reyes, Frederik Worm

23.3. – 18.5.2025

The phenomenon of ‘flicker’ refers to fluctuations in brightness of light caused by voltage disturbances in the power grid. The acute, visually perceptible flickering is therefore not merely the result of a local, singular issue, such as a faulty light bulb, but rather points to the malfunction of an entire system, testifying its—at least temporary—failure.

The group exhibition at Kunstverein Grafschaft Bentheim explores (light) infrastructures and their material conditions, which shape social relations, emotions, desires, and imagination. Infrastructures are often so embedded in our daily lives that we accept them as given and rarely acknowledge their presence. Only when they fail and no longer operate as expected do their systemic conditions come into focus. As art writer and cultural theorist Marina Vishmidt describes it, such moments “cut an aperture”<sup>1</sup> into their normalisation through which history and power relations can be seen.

*The Flicker* (1966) is also the title of the influential thirty-minute film by American artist Tony Conrad. Aside from an introductory warning, the film consists exclusively of alternating black and white frames alternating in a series of complex mathematical patterns to create stroboscopic effects. As a key work of “structural film”, *The Flicker* abandons narrative structure, reducing the medium to contrasts of light and dark. The film creates a disorienting and hallucinatory experience, ranging from intense perceptions of color and form in retinal afterimages to inducing epileptic seizures.

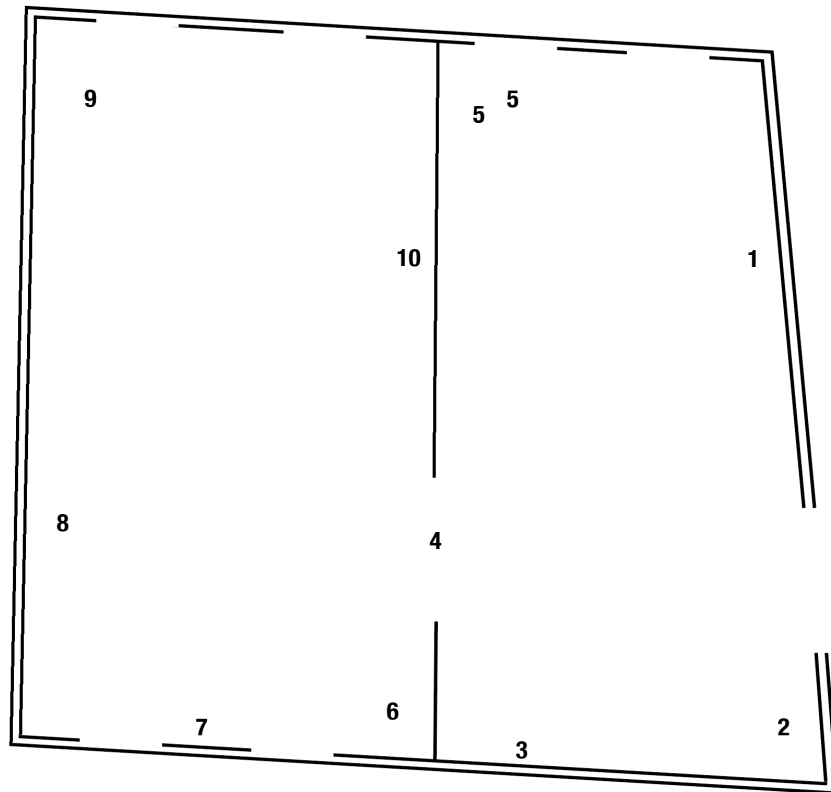
While Tony Conrad used flicker effects as a means of overwhelming the senses to provoke new aesthetic experiences, the exhibited works focus less on stark contrast and more on soft shadows and flickering transitions. They reflect on the hidden systemic and infrastructural conditions that shape our everyday perception through light phenomena, conveying a sensitivity to the ambivalences and limits of pervasive brightness and visibility, giving space to the flickering, the obscure, and the softly glowing and inviting us to engage with that which often remains in shadow and ambiguity.

Curated by Jo Pistorius & Pia-Marie Remmers

A screening of Tony Conrad's film *The Flicker* and an accompanying lecture performance by artist Frederik Worm will take place on May 17, 2025, at Kunstverein Grafschaft Bentheim.

---

<sup>1</sup> Marina Vishmidt, “Between not Everything and not Nothing: Cuts towards Infrastructural Critique,” in *The Former West: Art and the Contemporary after 1989*, eds. Maria Hlavajova and Simon Sheikh (Cambridge, MA: MIT Press, 2017), 265–268: 265.



- 1 CARLOS REYES, *Popular Jewelry*, 2023  
Acquired jewelry display, frame
- 2 FREDERIK WORM, *Mean Free Path I*, 2025  
Platform ladder, metal paint primer
- 3 ANNA DAUČÍKOVÁ, *Perforations*, 1995-96  
Six b/w photographs with needle perforations
- 4 MAX MILÀ SERRA, *lineal led – luz viajando sobre cable*, 2023  
Wire, cast aluminium, LED, motor, electronics, light
- 5 TOMÁS MAGLIONE, *Probe Pobre*, 2023-2024  
Cigarette paper, saliva, glue, wood, light bulbs
- 6 FREDERIK WORM, *Mean Free Path II*, 2025  
Platform ladder, metal paint primer
- 7 FREDERIK WORM, *Folder*, 2025  
Mixed media
- 8 FREDERIK WORM, *Mean Free Path III*, 2025  
Drying rag, metal paint primer
- 9 TOMÁS MAGLIONE, *Reyplatz*, 2025  
Digital video file, Yamaha sound system, media player, cable, projector, screen
- 10 ISABEL MALLET, *Dark wedge*, 2024  
Plywood, laminated chipboard, wood, glue, air cavity

## ANNA DAUČÍKOVÁ

Anna Daučíkova (\*1950 Bratislava, formerly Czechoslovakia) is an artist living in Prague. Daučíková did *Perforations* in the mid-1990s, using much earlier photographs of rather impersonal everyday scenes and objects she/he took before her/his coming out in Bratislava and in Moscow in the 1970s and 1980s.

Looking back on this phase of life in hiding, Daučíkova writes on *Perforations*:

“A perforation suggests a disturbance, disruption and, in this case, also making something less visible. However, the perforation itself is something that draws, overwrites and lets the light through. I started doing the perforations [...], as a way of juxtaposing two periods of my life by blending two pictures. [...] The perforations are a commentary of sorts, sometimes straightforward, sometimes more oblique. I regard it as a kind of personal poetry.”<sup>1</sup>

## ISABEL MALLET

*Dark wedge* by Isabel Mallet (\*1989, Starkville, Mississippi, USA) connects the two gallery spaces, allowing a soft glimmer of light from the first room to spill into the second. Mallet writes:

“A room is just one hollow in a series of nested hollows. A wall is less surface and more volume.

Plywood made from spiral-carving a (round) tree trunk then flattening and glueing, then cut into rectangular sheets for making kitchens, wardrobes, shelves. Offcuts from cabinet-makers, as well as bought and found wood scraps.

Construction that reveals its process, delineating a set of volumes, leaking light and air, an outside flipped.

A line, a curve, a slot, a groove, a wedge. All these actions usually leading to ‘function’, here, ‘idle’ windows.”<sup>2</sup>

## TOMÁS MAGLIONE

The video work *Reyplatz* by Tomás Maglione (\*1985, Buenos Aires) was filmed in the middle of Berlin’s central Alexanderplatz. The camera angle remains low to the ground, tilting upward toward the sky before fully rotating back down towards the pavement. The image alternates between the bright sky, surrounding buildings, the texture of the paving stones, and a dark screen. Accompanying the rotating visuals are excerpts from a conversation between Maglione and Rey, a man from Peru whom he met by chance during his filming. In their exchange, he speaks about hopes, desires, music, and his experiences as an immigrant in Germany, such as language classes and working conditions.

The airy lighting objects of the series *Pobre Pobre* play with the provisional, working with delicate cigarette paper. As flimsy and precarious citations of the famous Noguchi rice paper lamps, they emerged in moments of transition: between moves, in-between states, and improvised living situations.

<sup>1</sup> Anna Daučíková, Monika Mitášová, Ruth Noack, Nóra Ružicková: *TRANS\_FORMÁCIE / TRANS\_FORMATIONS* (Bratislava: Slovenská národná galéria, 2018), 169.

<sup>2</sup> Isabel Mallet, *Press Release Isabel Mallet* (London: Ilenia, 22 November 2024–8 Februar 2025).

## MAX MILÀ SERRA

Max Milà Serra (\*1994, Spain) works at the intersection of design and installation art. His fragile and poetic objects often draw on the forms and materials of large-scale built infrastructures, transforming them through shifts in scale, light, and movement. At Kunstverein Grafschaft Bentheim, his work *lineal led – luz viajando sobre cable* connects the brighter front exhibition space with the darker one in the back through a small moving light traveling back and forth. The cables and electronic equipment that ensure the object's power supply remain visible and expose its technical conditions.

## CARLOS REYES

For *Popular Jewelry*, Carlos Reyes (\*1977 Chicago, USA) uses the worn velvet fabric from the window display of a New York jewelry store that sells fashion jewelry and inexpensive imitations. Over the years, as the fabric was exposed to sunlight, the outlines of necklaces materialized on it like accidental photograms. Reyes is interested in the forms of desire that these objects store within them and emerge out of, and in the long durations and labor-intensive processes of production that recede into the background in the face of the object's fetishization. The shadows on the fabric, like ghostly traces, allude to the deep geological timescales in which precious metals and stones are formed, to the extracted time of the laborers who mine these raw materials from the earth, to the time of supply chains, logistical circulation, processing, value enhancement, display, and eventual sale.

## FREDERIK WORM

The series of works by Frederik Worm exhibited here are inspired by his interest in the physical concept of the 'mean free path'—the average distance a particle travels before colliding with another. When photons are within their mean free path, they remain invisible; only in the moment of collision do they become visible to us as light. Drawing on this concept, Worm's works perform a shift in perspective toward the incremental processes, transit zones, and pathways that precede events, collisions and moments of impact that so often structure narratives and thresholds of perception. His work *Folder* brings together photographs taken in the stairwell of his apartment building—a functional transit space he crosses daily without ever just being there—and snack packaging from vending machines in Berlin's subway stations. The packaging is stained with a gray primer, a base layer of paint that appears as a neutral and highly light-absorbing, 'indifferent' layer to carry another colour. Worm has also used this non-color to coat two platform ladders and a drying rack — everyday objects that enable necessary reproductive work processes but are typically folded away and hidden after use.

KVGB  
Kunstverein Grafschaft Bentheim  
Hauptstraße 37  
Neuenhaus



Stadtwerke  
Neuenhaus GmbH



Niedersächsisches Ministerium  
für Wissenschaft und Kultur

die grafschaft  
Landkreis Grafschaft Bentheim



Neuenhaus  
Raum für ihre Zukunft